

Creative Vitality Index: City of Seattle 2007 Update

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WESTAF

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Executive Summary: The Creative Vitality Index (CVI)

Introduction

This report details the findings of research designed to establish an index-type indicator of the relative health of an economy's arts-related creative sector. The Index is called the "Creative Vitality Index" (CVI). Designed to be updated annually, it can be configured to reflect activity in any U.S. geographic or political subdivision. The purpose of the research was to develop a more inclusive and robust diagnostic tool related to the arts elements of the creative economy. A related goal was to develop a credible data source that could be used for arts advocacy purposes.

The CVI Defined

The Creative Vitality Index (CVI) is an annual measure of the health of the arts-related creative economy in a specified geographic area. In the CVI, an area's creative economy is defined as including for-profit and nonprofit arts-related creative enterprises and the key support and service activities that sustain them. The CVI is anchored in an aggregation of established, longitudinal, and annually maintained data sets that have been determined, through research and analysis, to serve as an indicator of the vitality of an area's arts-oriented economy.

Definition of an Index

An index is a mechanism that summarizes the content, scope, and dynamics of a phenomenon. It provides a single indicator to describe a complex set of variables, activities, or events related to that phenomenon. Differences among index values reflect changes in the dynamics of the longitudinal streams of the aggregated data on which the index is based.

Centered on the Arts

The Index is centered on creative vitality related to the arts as they are broadly defined, and not the culture field in general. Cultural activities that are not included in the scope of this study are endeavors such as science museums, botanical gardens, and the affiliated external education and outreach programs of these types of endeavors. This project is organized around the concept that while these other "cultural" activities have strong creative elements, they differ substantially from the creative work that traditionally has a nexus with the arts.

Index Data Streams

The CVI draws data from four major sources: the Washington Office of Employment Security, the Urban Institute's National Center for Charitable Statistics, and the commercial data source Claritas.

Index Components

The Index has two major components, referred to here as sub-indexes. Each of these sub-indexes has been weighted. Sixty percent of the weight has been allocated to the "Community-Participation Sub-Index" which contains seven community participation indicators. The weighted indicators are: nonprofit arts organization income, nonprofit "arts-active" organizational income, per capita book store sales, per capita music store sales, per capita photography store sales, motion picture attendance, and museum and art gallery sales. A forty percent weighting has been assigned to the "Occupational Sub Index" that captures the incidence of jobs in the creative sector. The rationale for this approach relates to consideration of the cause-and-effect relationship between

participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately is what drives budgets and organizational funding levels, which in turn support artists and art-related jobs within the economy.

Geographic Boundaries

The CVI is an indicator of the relative economic health of the creative economy in a specified geographic region. Although any defined geographic region can be studied, the basic geographic building block for the CVI is Workforce Development Areas (WDAs). A WDA is an artificial geographic subdivision of a state designated for employment-development purposes. For the purposes of this study, the CVI is focused on only one part of a Workforce Development Area. However, because WDAs are composed from blocks of counties, it is relatively easy to extract information about one county in particular.

The Relationship of the CVI to Economic Impact Studies

Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the nonprofit art sector and either measure its impact exclusively or introduce measures of the impact of selected for-profit activities in a supplementary manner. The CVI utilizes some of the data typically included in arts economic impact studies. However, it draws on many more data streams, and its goal is quite different in that it seeks to provide an indicator of the relative health of the economic elements of the creative economy.

Making Use of the Creative Vitality Index

The Creative Vitality Index is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. The Index can be used for the following purposes: 1) As a way to define the parameters of a localities' creative economy; 2) As a means of educating the community at large concerning the components and dynamics of the creative economy; 3) As a source of information for arts advocacy messaging; 4) To call the attention of the public to significant changes in the creative economy ecosystem; 5) To underscore the economic relationships between the for-profit sector and the nonprofit sector; and 6) As a tool to benchmark the status of a local creative economy and as a means to diagnose weaknesses in that economy.

Findings

The nationwide aggregate Index value is "1," thus Index values greater than one reflect a creative economy more vibrant than the national average. The 2007 index value for the Seattle was 5.68, greater than its 2005 index value of 5.30.

Extended Technical Report

This technical report summarizes the results of the research conducted for this project. It details the original project's core assumptions, reports on the construction and rationale for the formulae used to arrive at an Index value, and provides a rationale for the use of various annual streams of data that undergird what is being called the Creative Vitality Index (CVI).

The Cultural Policy Context for the Development of the CVI

The CVI was developed to help public sector arts agencies more overtly communicate that their work appropriately embraces a much larger segment of creative economic activity than had previously been the case. This was necessary because, beginning in the mid 1960s, when state arts agencies were established and city arts agencies were either founded or significantly expanded, the primary focus of the entities was on the expansion of the supply and quality of primarily nonprofit-based arts activities. These entities made great progress with this area of focus so that there are arts organizations across the country of all types and at all levels of size, scope, and quality that offer a broad menu of arts activities. Once the supply and quality of nonprofit arts activities was greatly bolstered, however, the public sector funders of the nonprofit arts field began to consider how their goals and the work of the nonprofit arts were part of a much larger creative system. They also became aware that the nonprofit arts and public arts policy depended on the health of that larger system to survive in the present and thrive in the future.

Simultaneous with these developments, practitioners from fields representing for-profit creative activities and occupations began to discuss the creative economy in broad, highly inclusionary terms. The arts field and public sector arts funders embraced this broader concept as reflective of how they now envisioned their work—as a stimulative part of an overall creative system and not simply as suppliers of funding to maintain a supply of nonprofit-sourced arts opportunities. The CVI reflects this broader systems-oriented thinking and reinforces the fact that the nonprofit arts and public arts agencies are part of an interdependent whole called the *creative sector*.

The Economic Development Context for the Development of the CVI

The CVI grew out of a conversation about whether or not to undertake an economic impact study of the arts. The staff leadership of the Washington State Arts Commission and the Seattle Office of Arts & Cultural Affairs, in collaboration with others, explored ways to expand and enrich the economic argument for support of the arts and especially public funding of the arts. In doing so, the group was influenced by two national conversations concerning economic development: the defining of a creative economy and the outlining of the concept of economic development clusters. Those conversations did something the nonprofit arts community was very late in doing—they included the related for-profit creative sector in a universe normally reserved for nonprofits.

The public value work articulated by Mark Moore also played a role in the development of the CVI. That work helped the public sector component of the nonprofit arts funding community move away from a perspective oriented toward saving the arts to considering ways to be responsive to what citizens wanted in the arts. The approach also worked to shape agency deliverables to reflect their actual value to the public rather than the value arts aficionados considered them to have for the public. One result of this influence was

that the CVI was developed in a context of thinking in which individuals are assumed to have choices and that, to remain viable, public sector arts funders need to offer choices the public will value and thus select. In this concept of selection is the understanding that choice in the arts ranges outside the nonprofit arts and that the public sector arts agency needs to ensure that such choice is available.

The Relationship of the CVI to Economic Impact Studies

Although it evolved from a discussion of whether to commission an economic impact study, the CVI is not an economic impact study of the arts. Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the nonprofit art sector and either measure its impact exclusively or introduce measures of the impact of selected for-profit activities in a supplementary manner. The CVI utilizes some of the data typically included in arts economic impact studies. However it draws on many more data streams, and its goal is quite different in that it seeks to provide an indicator of the relative health of the economic elements of the creative economy.

Economic impact studies are rooted in advocacy and generally have as a core purpose the definition of the nonprofit arts sector as a meaningful component of the larger economic system. The results of such studies are commonly used to argue for the allocation of scarce budget dollars to the arts because a dollar invested in the arts multiplies many times over and helps nurture a more robust overall economy. These studies have also been used to help the arts compete with other discretionary forms of government spending--and often these other interests have their own economic impact studies. The studies have been used most effectively to counteract the misguided notion that funds invested in the nonprofit arts are removed from the economy and thus play no role in building or sustaining it.

Economic impact studies have also been commissioned to call attention to the size and scope of arts and culture as a component of the overall economic activity of an area. Often, community leaders and the public are only familiar with one segment of the arts through their personal acquaintance with a single institution or discipline. The economic impact study aggregates information in ways that call attention to the size and scope of a cluster of endeavors that are often considered to be of minor importance in economic terms. As a result, the prestige of the arts-and-culture community in an area is enhanced, and the ability of the sector to be heard is often increased.

Although the CVI can partially address each of the uses to which economic impact studies are employed, it has a different purpose. The CVI is about exploring a complex set of relationships and changes in the dynamics of those relationships over time. It is not a replacement for economic impact studies but can be a complement to them.

Making Use of the Creative Vitality Index

The Creative Vitality Index is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. The Index has the following major uses:

- As a definitional tool, the Index can be used to call attention to and educate the community at large concerning the components and dynamics of the creative economy. Of particular significance is the promotion of the concept that the creative

economy includes both the for-profit and the nonprofit arts-related activities of an area. Many economic studies centered on the arts have focused almost entirely on the nonprofit sector, and the inclusion of for-profit activities is, for many, a new conceptualization of the role of the arts in an economy. Essentially, the creative-economy approach places all arts and arts-related creative activities in a continuum of creative activities.

- The Index can serve as a source of information for advocacy messaging. Individuals engaged in advocacy on behalf of the creative economy as a whole or elements of it can use the Index to do some of the following:

--Call the attention of the public to significant changes in the creative economy ecosystem. For example, if contributions from private foundations drop substantially in a year and three major architectural firms leave the area, advocates for a healthy creative economy can call attention to these factors as negative elements that will affect an overall ecosystem. Similarly, if nonprofit arts groups at the same time experience increases in income from individuals and there are substantial increases in employment within other major creative occupations such as graphic design and advertising, the negative impact of the events noted above may be cushioned or alleviated altogether.

--Underscore the economic relationships between the for-profit sector and the nonprofit sector and make the point that a healthy nonprofit arts sector is important to the development of a healthy for-profit sector.

--Advocate for improvements to the allocation of resources or the creation of policies that will increase the Index numbers through the expansion of the role of a creative economy in a region.

- The Index can serve as a framework upon which to define and build a creative coalition. With the components of the Index setting forth a vision for a creative community rather than a nonprofit arts community, those who wish to build coalitions to influence change for the benefit of the development of the creative economy have a broader and deeper platform from which to begin the conversation.
- The Index can be used to benchmark an area of endeavor and lay the groundwork for the improvement of one or more aspects of the creative economy. The Index can serve as an initial diagnostic tool to create a baseline and then can be used to measure progress in that area. Elected officials and civic leaders can use the Index as a starting point for discussing ways in which an area's local economy can be enriched through the development of the creative-economy segment of that community.

The research team that designed the Index cautions against using it solely as a tool for cross-community comparison. The CVI reports on the relative health of an area's creative economy; however, it was not designed to serve as a comparative absolute. The Index has greater utility as a measure of each community's creative vitality and is more valuable as a self-set benchmark than as a cross-community evaluative measure.

The Creative Vitality Index: Method of Development

Following is a summary of the key sources of data and the methods used in the development of the Creative Vitality Index. Also noted are the assumptions used in the process of weighting the factors included in the Index.

Initial Parameters for the Index Design

When this project was initially conceptualized, certain parameters were established that affected its structure. One was to ensure that the Index could be updated on an annual basis in a cost-effective manner. The second was to ensure that the scope of the Index was broad enough to capture the core elements of the creative economy, yet not be so broad as to be considered aggressively inclusive. Finally, the Index needed to be constructed in a manner that would make it credible to experts as well as the public.

Early in the planning of the Index, a decision was made to identify and utilize existing data streams. Doing so provided the project with a low-cost means of securing in-depth data of quality. These data streams were considered to be more accurate and reliable than what could affordably be collected by the project sponsors on an annual basis. In addition, conducting an annual series of surveys to obtain the data was not considered cost-effective for the project sponsors.

The definition of the project universe was another important dimension of project design. Conceptualizations of the persons and activities to be included in the universe vary greatly among those using the term creative economy. For example, Richard Florida includes a vast array of occupations and endeavors in his definition of the term and features the technology sector as a major element of the creative economy. This research steps back from Florida's wide definitional scope and takes a more conservative stance that is grounded in a nonprofit arts sector perspective. From this perspective, the project sponsors considered traditional nonprofit arts organizations to be an important part--but only one part--of the creative economy. Added to the nonprofit arts elements, and included in the universe of the Index were the arts components of cultural organizations such as history museums and botanical gardens. Also included were for-profit businesses directly involved in arts and activities such as music stores and bookstores were included. Those working in the creative economy in areas such as graphic design and architecture were also included.

The universe for the Index is one in which the nonprofit arts become part of a continuum of activities in the creative economy. This continuum includes amateurs engaged in the making of art, participating in the arts, and reading about art. It then includes the nonprofit arts in all their forms and finally commercial arts activities such as occupations in professional design and the sales of musical instruments and music as well as books and records. This expanded scope of areas of endeavor represents a more encompassing creative economy perspective for the arts community. In constructing this universe, however, the researchers exercised discipline by stopping short of being overly inclusive in claiming all things that could possibly be considered creative. This study does not criticize those who make the wider claim as to the components of the creative economy; however, this study does not attempt such a reach.

Another parameter of the Index is that it was intended to measure the *economic* dimensions of arts and culture based on creativity in a community and does not pretend

to provide an overall indicator of creativity. The possibility exists that a community may have a relatively low Index score yet be highly creative. This Index limits its measure of creativity to the arts and culture-based economic manifestations of creativity related to the arts and culture and to the immediate support mechanisms for such economic creativity, such as the number of art teachers.

To be useful, an index must have validity on its face in the eyes of research experts, the arts community, and the public. Though usually only a few experts know or care about the structure and dynamics of most commonly used indexes such as the Consumer Price Index and the Dow Jones Industrial Average, there appears to be a broader interest in the composition of the CVI. Such interest appears rooted in a concern that the Index could become a version of listings such as the “places rated” or “10 best communities” that clearly have winners and losers. Thus, in order to be credible, the Index needs to find agreement among leaders that the factors in it and the dynamics captured by it measure what is actually occurring. This work attempts to do that by transparently setting forth the method of the Index and by being responsive to the suggestions for change made during its development. Even though the CVI has been reviewed by a number of experts, the arts community and the public need to embrace it in order for it to serve as a useful tool in the long term.

Limitations of the Research Method

One minor limitation of the Index is that it relies on aggregated data from other sources and is not rooted in a stream of data collected through a customized data-collection tool. By relying on data streams from other endeavors, there will inevitably be some lost sensitivity to the capture of certain elements of the dynamics of the creative economy of a community. Such a possible lack of sensitivity, however, is offset by the fact that the data streams used in this work are far more robust than what the arts and culture field have historically developed on their own. In addition, the wide range of different indicators used to describe or represent creative activity helps guard against the excessive impact of any one variable may have in a given area. For example, if the indicators happen to under-count the amount of participation in creative activities in terms of ticket sales or organizational revenues for art events, the data and Index values for the number of jobs in those particular sectors can capture these levels of activity and help offset the limitation in the other variables. Issues of limitations related to this study are most likely to be related to the selection of factors and the analysis of their dynamics rather than to the actual data themselves.

Unreported and Underground Activity

Because of the inherent limitations of designing a study of broad scope and scale, an index may not capture all of the individuals working in the universe under study or all of the relevant transactions. The researchers have reviewed these possibilities and are comfortable that, although there will be limitations to the overall inclusiveness of the data, the structure of the Index model is such that compensations will be made that appropriately capture activities for an index. An example of this is an individual graphic designer who works at home on a part time basis and thus may not be counted in the occupation category. Although the person may not be counted in the occupation numbers, many of the economic dimensions of that individual will be picked up in other ways. That designer purchases supplies, buys books, and possibly attends arts events. These non-occupation direct aspects of the work of the designer influence the volume of a variety of measures in the Index. In addition to the secondary and tertiary activities captured by the Index, the undercounting is presumed to have a negligible effect on the

Index for another reason. There is no reason to believe that undercounted and underreported phenomena occur on a proportional basis in any greater density in some geographic areas than they do in other geographic areas, and the researchers for this study have not found such variation. If, in the future, mechanisms such as the Internet begin to play a more important role in the creative economy (for example, art sales) and such Internet activity can be proved to occur in disproportionate ways across geographic communities, then the Index would be adjusted. Indices are regularly updated when such factors become significant enough to render prior formulae for calculation no longer viable.

Another element essential to understanding the treatment of underreporting is the fact that the Index, although built on numbers rooted in data are actually *indicators* of activity, and not absolute measures of activity. For example, the number of set designers in an area is meant to indicate the relationship of the number of stage set designers to the overall size of the economy and population being examined and how this number compares with other communities. It is not meant to be a census or an absolute number.

Index Data Streams

The CVI draws data from three major sources: the Bureau of Labor Statistics, the Urban Institute's National Center for Charitable Statistics, and the commercial data source Claritas. Following are brief summaries of each:

- The Bureau of Labor Statistics of the U.S. Department of Labor oversees a nationwide system that collects and analyzes data related to employment and is locally administered by employment specialists within state government. Washington State's Department of Employment Security collects these data in accordance with the Bureau's national standards and guidelines. Part of that effort is the identification of occupations and estimates of employment in each occupation. The numbers of employees reported out by occupation are the result of computations using data based on confidential surveys of employers and employed workers, existing data sets, data reflecting nonprofit employment, and data considering home workers. The result is a scientific estimate of current employment by occupation and not an absolute census number. The estimates are regularly updated based on current estimates of industry employment produced by the state employment security department in cooperation with the Bureau of Labor Statistics, together with estimates of the proportion of industry employment in each specific occupational category. While the quarterly industry employment series is based on employer surveys, information on the occupations within industries is based on a survey of employed workers conducted every 3 years. The annual occupational estimates are made using mid-year (2nd quarter) industry-employment data together with the latest available data on what proportion of industry jobs are attributed to each specific occupation. The data provided by the Bureau of Labor Statistics are reported by Workforce Development Area (WDA). These areas are geographic regions within each state that have been segmented to provide an area of focus and concentration for programs designed to address employment development.
- The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by nonprofit 501(c) organizations with annual gross receipts of \$25,000 or more. Organizations with more than \$25,000 but less than \$250,000 in annual gross

receipts can file a 990 EZ form that collects less information. The CVI uses the information contained in the 990 forms to identify changes in charitable giving in an area. These numbers are the best available but are not absolute. Some numbers may not be reported because of errors made in the completion of the form. These include nested fund transfers within larger fund allocations that include the arts in a significant way but are not broken out, and/or the failure to capture data because an organization is either not required to file a 990 or does not file the full 990 form thus limiting the level of data available.

- Claritas is a leading national private data provider of business and consumer information for firms engaged in consumer and business-to-business marketing. The organization has roots in the scientific community and features work in the area of geodemography. It has access to the most comprehensive and accurate database of demographics, consumer spending, and current business revenues available on a national basis, and all of their data are available at virtually any geographic level down to the Census block. It utilizes government data from the 1990 and 2000 Census, and the national Consumer Expenditure Survey and business data from InfoUSA (one of the two largest business databases, together with Dunn & Bradstreet). Claritas makes adjustments to the government and business data using a variety of regularly updated private and public sector databases to provide accurate annual estimates for individual areas.

Weighting Considerations

The Index has two major components, referred to here as sub-indexes. Each of these two sub-indexes has been weighted. Sixty percent of the weight has been allocated to the “Community Participation Sub-Index” which contains seven community participation indicators. A forty percent weighting has been assigned to the “Occupational Sub Index.” The rationale for this approach relates to consideration of the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately is what drives budgets and organizational funding levels, which in turn support artists and arts-related jobs within the economy. While this is not a completely market-driven model due to the somewhat independent roles of state government and national foundations, it can be argued that employment is more of a dependent variable in the equation as it is affected and largely determined by changes in participation levels (the independent variable).

Weighting the occupational sub-index lower than 40% did not seem appropriate given the richness of the available data on the various types of arts jobs and their ability to help describe the art-related activities taking place within an area. The reasoning was that in places where the participation variables are lacking in detail or in their ability to fully describe the realities of local art and creative vitality, the employment data can help to fill in the gaps by testifying to the overall health of the arts as a local industry as well as the health of its major components such as music, visual arts, and creative design work. The Creative Vitality Index therefore does not attempt to include only completely independent factors but allows some degree of double counting of interrelated influences with the goal of seeking the most inclusive and representative overall picture of art, cultural and creative vitality within a given community.

- **The Community Arts Participation Sub-Index (60% of Total Weight)**

The Community Arts Participation Index measures changes in seven selected indicators that point to the degree of connectedness between local residents and the arts. The theory behind this concept is that communities with higher levels of participation will not only benefit directly from this exposure on an individual basis but also will tend to support a social and cultural environment that is more conducive to producing and enjoying art and related creative activities. Those geographic areas that score higher on this index can be said to have a stronger demand for art and, by implication, a stronger potential base of public support for the arts in all their forms. Areas with a higher demand for participation would be expected to offer better funding, more arts organizations, more arts events and activities, and more opportunities to experience art.

Income for nonprofit arts organizations¹ is generated from both charitable and non-charitable sources. When examined on a per-capita basis, it serves as a measurement of the level of community participation statewide and regionally as compared to national levels of participation. State and regional values were determined by first dividing the aggregate of the incomes of local arts organizations against the population of the local area. This value was then divided by the national ratio. In those instances where the local index is 1.0 or greater, the area is interpreted as having a level of arts-related activity (funded by these income sources) that is generally higher than average for the country as a whole on a per-person basis. The non-profit arts organization data were supplied by the National Center for Charitable Statistics (NCCS), which collects specific organizational data from tax-exempt organizations that are filers of IRS form 990. The data available from NCCS includes revenues, expenses, assets, and gross income.

Artistic endeavors are the primary mission of Arts Organizations. Examples of Arts Organizations are performing groups, art museums, art studios, etc. Arts-Active Organizations are non-arts organizations with a record of arts activity. Some examples are media groups, historical societies, etc. Organization types were identified using National Taxonomy of Exempt Entities Core Codes (NTEE-CC). Table #1 shows the number of organizations by type identified in this study. There were a total of 295 organizations in Seattle falling under the NTEE code:

A - Arts, Culture & Humanities - Private nonprofit organizations whose primary purpose is to promote appreciation for and enjoyment and understanding of the visual, performing, folk, and media arts; the humanities (archaeology, art history, modern and classical languages, philosophy, ethics, theology, and comparative religion); history and historical events; and/or communications (film, video, publishing, journalism, radio, television).

- **The Occupational Sub-Index of the Arts (40% of Total Weight)**

The Occupational Index of the Arts compares the concentrations of arts-related employment at the state and local levels with the nation as a whole. The index examines 22 primary and 8 secondary occupations as a ratio of the population. The aggregate of these occupations nationwide, divided by the total U.S. population, is the national ratio. State and regional values are determined by dividing the aggregate of the local arts occupations against the population of the local area. This

¹ Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2006

value is then divided by the national ratio to compare the size of the ratio relative to the benchmark. In those instances where the local Index value exceeds 1.0, the area is interpreted as having a higher than average level of art, cultural or creative activity based strictly on the number of art-related jobs per person that is supported within each community. In those instances where the local Index value is less than 1.00, the area is seen as having a somewhat lower level of activity.

Indexing to the Nation as a Whole

The Creative Vitality Index is capable of making comparisons between each individual area and the nation as a whole for each indicator. Rather than ranking areas within the state relative to each other, with the state itself serving as the benchmark or standard, the decision to make national comparisons with each area allowed Washington state as a single entity to be evaluated and tracked each year to measure and monitor progress in meeting goals and targets on a statewide basis. This method also allows ease of comparison with other states and cities across the country.

Per-Capita Calculations

Per-capita calculations were made using the latest available population estimates from the Washington State Office of Financial Management (OFM) and the United State Census Bureau. Both National and State wide data reflect population estimates for the year 2007.

The Community Arts Participation Index

The *Community Arts Participation Index* measures changes in seven selected indicators that point to the degree of connectedness between local residents and the arts. The theory behind this concept is that communities with higher levels of participation will not only benefit directly from this exposure on an individual basis but will also tend to support a social and cultural environment that is more conducive to producing and enjoying art and related creative activities. Those geographic areas that score higher on this index can be said to have a stronger demand for art, and by implication, a stronger potential base of public support for the arts in all its forms. Areas with a higher demand for participation would be expected to offer better funding, more arts organizations, more arts events and activities, and more opportunities to experience art.

This index is comprised of the following components:

- Non-profit arts organization income (10%)
- Non-profit “arts-active” organization income (10%)
- Per capita bookstore and record store sales (8%)
- Per capita music store sales of instruments and equipment (8%)
- Per capita photography store sales (8%)
- Motion picture theater attendance (8%)
- Museum and art gallery revenues (8%)

Non-Profit Arts Organization Income

Non-profit arts organization income is generated from both charitable and non-charitable sources. When examined on a per capita basis it serves as a measurement of the level of community participation levels statewide and regionally as compared to national levels of participation. State and regional values were determined by first dividing the aggregate of the local arts organization incomes against the population of the local area. This value was then divided by the national ratio. In those instances where the local Index value is 1.0 or greater the area is interpreted as having a level of art-related activity (funded by these income sources) that is generally higher than average for the country as a whole on a per person basis. The major categories of income are explained below:

- *Special Events Income* includes receipts from ticket sales for fundraising events such as dinners, payments received in connection with fundraising activities, etc.
- *Contributions, Gifts and Grants* includes income from public foundations, individuals and corporations.
- *Investment Income* is income from program related investments, interest on savings, earnings on bonds and securities, rental income, and capital gains.
- *Program Services and Contracts* are admissions to performing arts events, royalties received as an author, registration fees received in connection with a meeting or convention, government contracts and contracts for specific services.
- *Dues, Net sales and Other Income* includes membership dues and gains on the sale of assets.

The non-profit arts organization data was supplied by the National Center for Charitable Statistics (NCCS) from the 2006 Core PC Database. The NCCS collects specific

organizational data from tax-exempt organizations that are filers of IRS form 990. The data available from NCCS includes revenues, expenses and assets as well as gross income.

There are 173 Arts Organizations and 121 Arts-Active Organizations in the City of Seattle database. A breakdown of these organizations, by type, is provided below.

Arts Organizations	Number	Share	Arts-Active Organizations	Number	Share
Alliances & Advocacy	3	1.73%	Professional Societies & Associations	2	1.65%
Arts & Culture	9	5.20%	Single Organization Support	17	14.05%
Folk Arts	4	2.31%	Fund Raising & Fund Distribution	2	1.65%
Arts Education	9	5.20%	Support N.E.C.	3	2.48%
Arts Councils & Agencies	4	2.31%	Cultural & Ethnic Awareness	25	20.66%
Film & Video	12	6.94%	Media & Communications	2	1.65%
Visual Arts	9	5.20%	Television	3	2.48%
Art Museums	2	1.16%	Printing & Publishing	9	7.44%
Performing Arts	10	5.78%	Radio	3	2.48%
Performing Arts Centers	6	3.47%	Museums	2	1.65%
Dance	14	8.09%	Children's Museums	1	0.83%
Ballet	1	0.58%	History Museums	3	2.48%
Theater	37	21.39%	Science & Technology Museums	2	1.65%
Music	20	11.56%	Performing Arts Schools	5	4.13%
Symphony Orchestras	10	5.78%	Humanities	16	13.22%
Opera	2	1.16%	Historical Societies & Related Historical Activities	10	8.26%
Singing & Choral Groups	16	9.25%	Historical Societies & Historic Preservation	15	12.40%
Bands & Ensembles	4	2.31%	Arts, Culture & Humanities N.E.C.	1	0.83%
Arts Services	1	0.58%			
Total	173		Total	121	

The Seattle Index

Community Arts Participation

Non-Profit Arts Organization Income

This indicator serves as a measure of the level of community participation levels in Seattle as compared to national levels of participation. The local value was determined by first dividing the aggregate of the estimated local arts organization incomes against the population of Seattle. This value was then divided by the national ratio. An Index value of 1.0 or greater is interpreted to mean a given area has a level of arts-related activity (funded by these income sources) generally higher than average for the country as a whole.

The major categories of income are explained below.

- *Special Events Income* includes receipts from ticket sales for fund raising events such as dinners, payments received in connection with fundraising activities, etc.
- *Contributions, Gifts and Grants* includes income from public foundations, individuals and corporations.
- *Investment Income*: income from program related investments, interest on savings, earnings on bonds and securities, rental income, and capital gains.
- *Program Services and Contracts* are admissions to performing arts events, royalties received as an author, registration fees received in connection with a meeting or convention, government contracts and contracts for specific services.
- *Dues, Net sales and Other Income* includes membership dues and gains on the sale of assets.

Nonprofit Arts Organization Income

The per capita income of Seattle Arts Organizations was \$390.42, more than 8 times greater than the national average of approximately \$46. The Seattle Arts Organizations Index value was 8.35. This was an increase over the 2005 index value in this category. Revenue gains were primarily shown within the Contributions, Gifts and Grants category. CVI research has shown this category to be among the most volatile, as organizations can receive a large contribution in one year and not again for several years, thereafter.

Table # 1
City of Seattle: Nonprofit Arts Organization Income

Arts Organization Income	Program Revenues	Investment Income	Special Events	Contributions, Gifts and Grants	Dues	Total Revenues
Seattle 2005	\$118,024,106	\$2,863,746	\$4,673,630	\$75,620,516	\$2,409,676	\$203,591,674
Seattle 2007	\$111,730,565	\$6,339,675	\$5,133,967	\$107,735,466	\$1,051,392	\$231,991,065

Source: Urban Institute, National Center for Charitable Giving 2006 Core PC database & WESTAF 2008

Table # 2
City of Seattle: Nonprofit Arts Organization Income Index

Arts Organization Income	Total Revenues	Per Capita	Index
Seattle 2005	\$203,591,674	\$351.81	8.09
Seattle 2007	\$231,991,065	\$390.42	8.35

Source: Urban Institute, National Center for Charitable Giving 2006 Core PC database & WESTAF 2008

Nonprofit Arts-Active Organization Income

In 2005, the per capita income of Seattle Arts-Active organizations was \$184.65, over four times the national average of \$40.34. The index was 4.58. For 2007, this Index value increased significantly to 6.32. This large increase in the Seattle area is also shown in the 2007 Washington State CVI . Upon further investigation, it was shown that a significant portion of the revenue increase came from an organization that was new to the 2007 NCCS database. The Experience Learning Community, the organization which runs the Experience Music Project and the Science Fiction Museum in Seattle, is now included within the NCCS data as a general museum, which allows it to be included in the Arts Active Organization section of the CVI. While revenues and organizations may sometimes have dramatic shifts in this database, the Index value remains relatively stable as these shifts are accounted for in both the local and national data. Also, the volatility in non-profit revenues are accurately reflected at the local level. CVI data has articulated this volatility in several geographies, especially within fundraising revenue streams.

Table # 3
City of Seattle: Nonprofit Arts Active Organization Income

Arts-Active Organization Income	Program Revenues	Investment Income	Special Events	Contributions, Gifts and Grants	Dues	Total Revenues
Seattle 2005	\$29,960,421	\$3,417,752	\$3,620,680	\$66,390,604	\$3,467,978	\$106,857,435
Seattle 2007	\$46,871,950	\$5,024,843	\$4,488,997	\$91,148,676	\$4,685,699	\$152,220,165

Source: Urban Institute, National Center for Charitable Giving 2006 Core PC database & WESTAF 2008

Table # 4
City of Seattle: Nonprofit Arts Active Organization Income Index

Arts Organization Income	Total Revenues	Per Capita	Index
Seattle 2005	\$106,857,435	\$184.65	4.58
Seattle 2007	\$152,220,165	\$256.17	6.32

Source: Urban Institute, National Center for Charitable Giving 2006 Core PC database & WESTAF 2008

Book and Record Store Sales

Per capita bookstore sales in the City of Seattle were over three times the national average. This Index value remained stable at 3.29 as book and record store sales in Seattle kept pace with the nation.

Table # 5
City of Seattle: Per Capita Book and Record Store Sales

Area	Book and Record Store Sales	Per Capita	Index
City of Seattle 2007	\$150,100,000.00	\$252.60	3.29
King County 2007	\$206,600,000.00	\$111.12	1.45
Washington State 2007	\$520,000,000.00	\$80.39	1.05
National 2007	\$23,472,900,000.00	\$76.76	1.00

Source: Nielsen Claritas, InfoUSABusiness Database

Music Store Sales

Per capita music store sales in the City of Seattle were 2.66 times the national average in 2007. The Index value for Seattle in this category decreased when compared to 2005 data.

Table # 6
City of Seattle: Per Capita Music Store Sales

Area	Music Store Sales	Per Capita	Index
City of Seattle 2007	\$53,400,000.00	\$89.87	2.66
King County 2007	\$82,600,000.00	\$44.43	1.32
Washington State 2007	\$227,200,000.00	\$35.12	1.04
National 2007	\$10,317,900,000.00	\$33.74	1.00

Source: Nielsen Claritas, InfoUSA Business Database

Photography Store Sales

Per capita photography store sales in the City of Seattle were over four times the national average. This was a slight decrease from the 2005 Index value, which was 4.66.

Table # 7
City of Seattle: Per Capita Photography Store Sales

Area	Photography Sales	Per Capita	Index
City of Seattle 2007	\$32,200,000.00	\$54.19	4.31
King County 2007	\$52,100,000.00	\$28.02	2.23
Washington State 2007	\$90,200,000.00	\$13.94	1.11
National 2007	\$3,842,300,000.00	\$12.57	1.00

Source: Nielsen Claritas, InfoUSA Business Database

Motion Picture Attendance Index

In 2007, Seattle residents attended movies nearly three times more frequently than the national average. The attendance index value was 2.96, with a total attendance of 8.5 million. This Index value also decreased compared with 2005 numbers.

Table # 8
City of Seattle: Motion Picture Attendance Index

Area	Motion Picture Attendance	Average Weekly Attendance	Index
City of Seattle 2007	8,460,793	0.27	2.96
King County 2007	15,748,803	0.16	1.76
Washington State 2007	32,712,275	0.10	1.05
National 2007	1,470,000,000	0.09	1.00

Museum and Art Gallery Sales

Per capita museum and art gallery sales in the City of Seattle for 2007 were more than four times the national average. The Seattle Index value was 4.16; per capita sales were \$70.18. This was a significant increase over 2005 data which showed an Index value of 3.54. While the nation and the state of Washington made modest gains in these categories between 2005 and 2007, Seattle revenues in these categories increased significantly, accounting for the healthy increase in this Index value.

Table # 9

City of Seattle: Museum and Art Gallery Sales

Area	Museum and Art Gallery Sales	Per Capita	Index
City of Seattle 2007	\$41,700,000.00	\$70.18	4.16
King County 2007	\$45,800,000.00	\$24.63	1.46
Washington State 2007	\$88,800,000.00	\$13.73	0.81
National 2007	\$5,161,200,000.00	\$16.88	1.00

Source: Nielsen Claritas, InfoUSA Business Database

The Occupational Index: City of Seattle

An estimated 68% of the artistic related occupations in King County are within the City of Seattle. For 2007, the Seattle Occupational Index value was 7.10. For 2005, the Seattle Occupational Index value was 6.81, down slightly from 7.02 in 2004, but still above the 2003 figure of 6.78. The 2007 Index value shows increased occupations based on new data and a return in creative occupations in Seattle to a level seven times above the national average.

The following tables show projected employment by occupations taken from the Washington State Department of Employment Security (WSDDES). Reported occupational employment from 2003 to 2005 are based on WSDDES projected employment data from base year 2002-2012. Updated 2006 and 2007 occupations include WSDDES projected data from the base year 2006-2016. 2007 information includes second quarter 2007 estimates as calculated by the Department. This update in baseline data accounts for the significant increase in total employment included in the occupational index from 2005 to 2006. While this new base data creates slightly greater variability for the current year, it also increases the accuracy of the current CVI.

Table # 10
City of Seattle: Primary Occupations in the Occupational Index

PRIMARY OCCUPATIONS	2003	2004	2005	2006	2007
Architects, Except Landscape and Naval	1,844	1,854	1,721	1,875	2,040
Landscape Architects	212	232	263	282	708
Architecture Teachers, Postsecondary	103	80	76	79	71
Art, Drama, and Music Teachers, Postsecondary	630	664	693	718	1,067
English Language and Literature Teachers, Postsecondary	532	562	542	562	492
Art Directors	501	779	676	727	560
Fine Artists, Including Painters, Sculptors, and Illustrators	211	205	442	496	332
Multi-Media Artists and Animators	1,158	1,227	1,987	2,129	2,159
Commercial and Industrial Designers	1,963	1,641	350	363	281
Fashion Designers	85	69	94	90	154
Floral Designers	501	491	407	417	434
Graphic Designers	1,917	2,071	1,894	2,016	1,957
Interior Designers	712	700	666	712	571
Set and Exhibit Designers	58	77	74	75	81
Art and Design Workers, All Other	709	766	1,273	1,308	1,308
Actors	438	495	490	493	533
Producers and Directors	696	773	857	889	908
Dancers	154	160	259	263	212
Choreographers	63	52	72	75	*
Music Directors and Composers	161	183	156	160	307
Musicians and Singers	826	873	709	706	1,203
Announcers	143	151	193	201	383
Editors	990	1,027	1,019	1,074	783
Technical Writers	1,330	1,302	1,321	1,428	876
Writers and Authors	1,147	1,200	891	936	1,176
Photographers	612	622	706	744	851
TOTAL	17,697	18,256	17,992	19,033	19,940

Source: Washington State Department of Employment Security, Claritas & WESTAF

Note: The number of commercial and industrial designers significantly dropped between 2004 and 2005. In speaking with economists at the Washington State Department of Employment Security, it was revealed that much of this decrease is attributable to the loss of a single employer.

Table # 12
City of Seattle: Secondary Occupations in the Occupational Index

SECONDARY OCCUPATIONS	2003	2004	2005	2006	2007
Advertising and Promotions Managers	227	215	212	224	178
Public Relations Managers	298	283	304	320	489
Agents and Business Managers of Artists, Performers, and Athletes	39	38	45	46	48
Directors, Religious Activities and Education	216	239	148	154	345
Librarians	914	932	933	965	919
Public Relations Specialists	2,084	2,082	1,836	1,933	1,794
Media and Communication Workers, All Other	911	930	1,076	1,129	860
Audio and Video Equipment Technicians	259	263	254	262	291
Broadcast Technicians	294	343	274	285	212
Sound Engineering Technicians	112	115	104	108	202
Camera Operators, Television, Video, and Motion Picture	196	198	272	283	237
Film and Video Editors	110	131	172	176	95
Media and Communication Equipment Workers, All Other	190	207	163	168	260
Musical Instrument Repairers and Tuners	9	8	10	*	*
TOTAL	5,859	5,983	5,747	6,008	5,989
TOTAL ALL OCCUPATIONS	23,556	24,238	23,739	25,030	25,437

Source: Washington State Department of Employment Security, Claritas & WESTAF

* Occupations under 50 are currently suppressed by the Washington State Department of Employment Security

Note: Seattle occupations estimated using the King County regional occupational estimates and data from Claritas for InfoUSA's business database on share of arts-related jobs that are in Seattle within the county.

The Seattle Creative Vitality Index

The Seattle Creative Vitality Index value for 2007 was 5.68, up from 5.30 in 2005. The high score indicates that the City of Seattle ranks highly nationwide as a dynamic and energetic center for culture and the arts. The 5.68 Index value for 2007 marks the first time the CVI has surpassed the first Seattle CVI calculated for the year 2003. This increase is a reflection of updated data sets, which show increasing business health, non-profit and occupational employment included within the CVI. New data sets from the Washington Department of Employment Security and the Urban Institute's National Center of Charitable Statistics both show increased creative activity in Seattle with significant increases in occupational employment and non-profit arts active organizations. While a Seattle CVI was not conducted for calendar year 2006, data from 2004 through 2007 indicates a continued upward trend, after a slight decline from 2003 to 2004.

Table # 13
City of Seattle Creative Vitality Index

Component	Index	Weight	Adjusted Value
Non-Profit Active Arts Income	6.32	0.10	0.63
Non-Profit Arts Income	8.35	0.10	0.84
Book Store Sales	3.29	0.08	0.26
Music Store Sales	2.66	0.08	0.21
Motion Picture Attendance	2.96	0.08	0.24
Photography Supplies	4.13	0.08	0.33
Museum and Art Galleries	4.16	0.08	0.33
Total Community Participation	4.74	0.60	2.84
Occupational Employment	7.10	0.40	2.84
CREATIVE VITALITY INDEX			5.68

WESTAF, 2009

Table # 14
City of Seattle Change in the Creative Vitality Index 2003-2007

Creative Vitality Index				
Region	2003	2004	2005	2007
Seattle	5.48	5.17	5.30	5.68

WESTAF, 2009

Appendix A: Standard Occupational Arts Categories²

Primary Occupations

27-1021 Commercial and Industrial Designers

Develop and design manufactured products, such as cars, home appliances, and children's toys. Combine artistic talent with research on product use, marketing, and materials to create the most functional and appealing product design.

27-1022 Fashion Designers

Design clothing and accessories. Create original garments or design garments that follow well established fashion trends. May develop the line of color and kinds of materials.

27-1023 Floral Designers

Design, cut, and arrange live, dried, or artificial flowers and foliage.

27-1024 Graphic Designers

Design or create graphics to meet a client's specific commercial or promotional needs, such as packaging, displays, or logos. May use a variety of mediums to achieve artistic or decorative effects.

27-1025 Interior Designers

Plan, design, and furnish interiors of residential, commercial, or industrial buildings. Formulate design, which is practical, aesthetic, and conducive to intended purposes, such as raising productivity, selling merchandise, or improving life style. May specialize in a particular field, style, or phase of interior design. Exclude "Merchandise Displayers and Window Trimmers" (27-1026).

27-1027 Set and Exhibit Designers

Design special exhibits and movie, television, and theater sets. May study scripts, confer with directors, and conduct research to determine appropriate architectural styles.

17-1011 Architects, Except Landscape and Naval

Plan and design structures, such as private residences, office buildings, theaters, factories, and other structural property.

17-1012 Landscape Architects

Plan and design land areas for such projects as parks and other recreational facilities, airports, highways, hospitals, schools, land subdivisions, and commercial, industrial, and residential sites.

27-1011 Art Directors

Formulate design concepts and presentation approaches, and direct workers engaged in art work, layout design, and copy writing for visual communications media, such as magazines, books, newspapers, and packaging.

27-3011 Radio and Television Announcers

Talk on radio or television. May interview guests, act as master of ceremonies, read news flashes, identify station by giving call letters, or announce song title and artist.

² Source: Bureau of Labor Statistics; Standard Occupational Categories (SOC) Definitions

27-1014 Multi-Media Artists and Animators

Create special effects, animation, or other visual images using film, video, computers, or other electronic tools and media for use in products or creations, such as computer games, movies, music videos, and commercials.

27-1029 Designers, All Other

All designers not listed separately.

27-3042 Technical Writers

Write technical materials, such as equipment manuals, appendices, or operating and maintenance instructions. May assist in layout work.

27-3043 Writers and Authors

Originate and prepare written material, such as scripts, stories, advertisements, and other material. Exclude "Public Relations Specialists" (27-3031) and "Technical Writers" (27-3042).

27-3041 Editors

Perform variety of editorial duties, such as laying out, indexing, and revising content of written materials, in preparation for final publication. Include technical editors.

27-4021 Photographers

Photograph persons, subjects, merchandise, or other commercial products. May develop negatives and produce finished prints. Include scientific photographers, aerial photographers, and photojournalists.

Teachers

25-1031 Architecture Teachers, Postsecondary

Teach courses in architecture and architectural design, such as architectural environmental design, interior architecture/design, and landscape architecture. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research

25-1121 Art, Drama, and Music Teachers, Postsecondary

Teach courses in drama, music, and the arts including fine and applied art, such as painting and sculpture, or design and crafts. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research.

25-1123 English Language and Literature Teachers, Postsecondary

Teach courses in English language and literature, including linguistics and comparative literature. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research.

Artists and Art Workers

27-1013 Fine Artists including Painters, Sculptors, and Illustrators

Create original artwork using any of a wide variety of mediums and techniques, such as painting and sculpture.

27-2011 Actors

Play parts in stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Interpret serious or comic role by speech, gesture, and body movement to entertain or inform audience. May dance and sing.

27-2012 Producers and Directors

Produce or direct stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Responsible for creative decisions, such as interpretation of script, choice of guests, set design, sound, special effects, and choreography.

27-2041 Music Directors and Composers

Conduct, direct, plan, and lead instrumental or vocal performances by musical groups, such as orchestras, choirs, and glee clubs. Include arrangers, composers, choral directors, and orchestrators.

27-2042 Musicians and Singers

Play one or more musical instruments or entertain by singing songs in recital, in accompaniment, or as a member of an orchestra, band, or other musical group. Musical performers may entertain on-stage, radio, TV, film, video, or record in studios. Exclude "Dancers" (27-2031).

27-2031 Dancers

Perform dances. May also sing or act.

27-2032 Choreographers

Create and teach dance. May direct and stage presentations.

Secondary Occupations

11-2011 Advertising and Promotions Managers

Plan and direct advertising policies and programs or produce collateral materials, such as posters, contests, coupons, or give-aways, to create extra interest in the purchase of a product or service for a department, an entire organization, or on an account basis.

11-2031 Public Relations Managers

Plan and direct public relations programs designed to create and maintain a favorable public image for employer or client; or if engaged in fundraising, plan and direct activities to solicit and maintain funds for special projects and nonprofit organizations.

25-4021 Librarians

Administer libraries and perform related library services. Work in a variety of settings, including public libraries, schools, colleges and universities, museums, corporations, government agencies, law firms, non-profit organizations, and healthcare providers. Tasks may include selecting, acquiring, cataloguing, classifying, circulating, and maintaining library materials; and furnishing reference, bibliographical, and readers' advisory services. May perform in-depth, strategic research, and synthesize, analyze, edit, and filter information. May set up or work with databases and information systems to catalogue and access information.

27-3031 Public Relations Specialists

Engage in promoting or creating good will for individuals, groups, or organizations by writing or selecting favorable publicity material and releasing it through various communications media. May prepare and arrange displays, and make speeches.

27-3099 Media and Communication Workers, All Other

All media and communication workers not listed separately.

27-4011 Audio and Video Equipment Technicians

Set up or set up and operate audio and video equipment including microphones, sound speakers, video screens, projectors, video monitors, recording equipment, connecting wires and cables, sound and mixing boards, and related electronic equipment for concerts, sports events, meetings and conventions, presentations, and news conferences. May also set up and operate associated spotlights and other custom lighting systems. Exclude "Sound Engineering Technicians" (27-4014).

27-4012 Broadcast Technicians

Set up, operate, and maintain the electronic equipment used to transmit radio and television programs. Control audio equipment to regulate volume level and quality of sound during radio and television broadcasts. Operate radio transmitter to broadcast radio and television programs.

27-4014 Sound Engineering Technicians

Operate machines and equipment to record, synchronize, mix, or reproduce music, voices, or sound effects in sporting arenas, theater productions, recording studios, or movie and video productions.

13-1011 Agents and Business Managers of Artists, Performers, and Athletes

Represent and promote artists, performers, and athletes to prospective employers. May handle contract negotiation and other business matters for clients.

27-4031 Camera Operators, Television, Video, and Motion Picture

Operate television, video, or motion picture camera to photograph images or scenes for various purposes, such as TV broadcasts, advertising, video production, or motion pictures.

27-4032 Film and Video Editors

Edit motion picture soundtracks, film, and video.

21-2021 Directors, Religious Activities

Direct and coordinate activities of a denominational group to meet the religious needs of students. Plan, direct, or coordinate church school programs designed to promote religious education among church membership. May provide counseling and guidance relative to marital, health, financial, and religious problems.

49-9063 Musical Instrument Repairers and Tuners

Repair percussion, stringed, reed, or wind instruments. May specialize in one area, such as piano tuning. Exclude "Electronic Home Entertainment Equipment Installers and Repairers" (49-2097) who repair electrical and electronic musical instruments.